Concordia SOLSTICE
Concordia University
Montreal, Quebec
July 13, 1978
Volume 1 No. 4

Campus Centre fees lower than expected

By CLAIRE TALLARICO

Loyola students owe a word of thanks to Commerce student Peter Kruyt for the role he has played in reducing this year's campus centre fee.

Although students will pay a higher fee than last year — $13.50 as opposed to $10 — original proposals by the centre's managers called for a $22 fee.

Kruyt, as a member of the Campus Centre Board of Directors, is involved in an LSA sponsored Research Project helping the Campus Centre develop a workable and useable financial reporting system.

According to Kruyt the most visable change to the Campus Centre that has taken place through his work is "the reduced fee structure."

While beer prices at the Centre are up a nickel to 85 cents, one motion passed at the last Campus Centre Board meeting brings the price of admission to discos from $1 to 60 cents.

"Under the former fee structure," said Kruyt, "the entire student body, through its Campus Centre fees, was subsidizing the reduced rates at the Bar."

"Under the new budget," he continued, "different areas, i.e. the Pub, will not make money, but also will not lose money — it will be a zero-based budget operation."

"The problem has been that the Campus Centre was built by a group of ambitious people — when their term expired we had people who were not as experienced or as well informed who would often join the Campus Centre Board for the wrong reasons. Growth started but did not continue." said Kruyt.

He went on to explain that while, for a number of years, the Campus Centre had a surplus at the end of every year, in recent past the Centre has begun to incur large deficits.

"The automatic reaction of the Campus Centre Management was to increase the student fee to maintain the current level of operation."

These increases were proposed in spite of the fact that according to a memorandum of agreement signed in 1973 between the LSA, the LESA and the university (the three builders of the Centre) Campus Centre student fees should decrease year by year until they no longer exist by 1980.

In order to live up to the memorandum of agreement and eventually have students who will no longer be paying for the building, the Centre must become and maintain a self-sufficient operation.

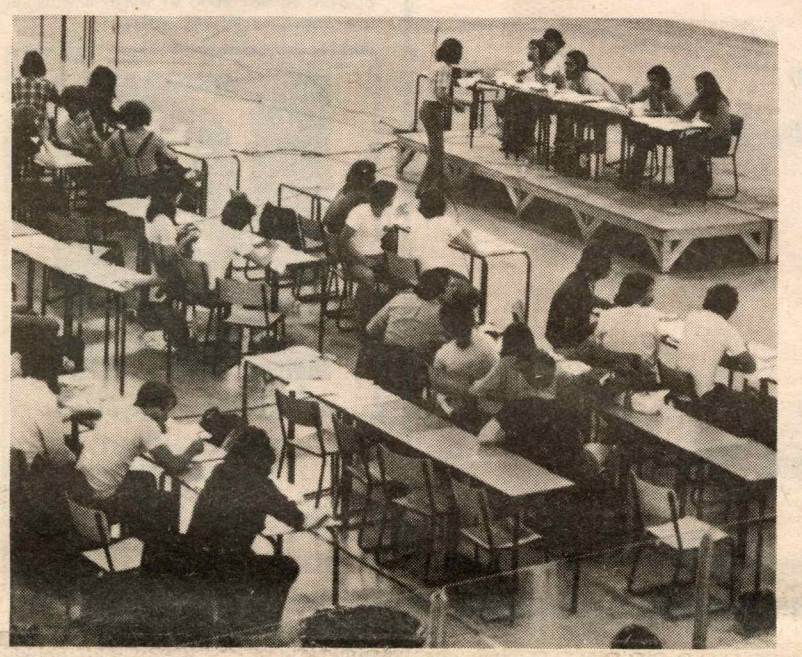
"We, as students," said Kruyt, "must come to grips with what we really want from the Campus Centre."

"We must eliminate any kind of activity that students are not interested in. We have a lot of programs here and we must try to reach a greater proportion of the market. To be self-sufficient is no problem. The problem starts when we have programs and facilities to offer students where we incur expenses and we cannot match them with revenues." he continued.

"The question we have to ask ourselves is to what extent do we want to subsidize, and how often will the many pay for the

Continued on Page 2

ANEQ members set priorities



Delegates from over 20 Quebec student associations met this weekend for the Ninth Congress of the Association Nationale des Etudiants du Québec (ANEQ).

By LOUIS-PHILIPPE HEMOND

Montreal (PEN) — Delegates of more than 20 member-student associations decided on a new national program to be implemented in the fall, when they met last weekend at the Ninth Congress of the Association Nationale des Etudiants du Québec (ANEQ), held at Loyola.

The program concentrates on three points: economics, pedagogy and repression, and provides the association with the direction it has lacked since last December, when ANEQ's struggle for better loans and bursaries dwindled.

In the economic sphere, the delegates talked about the poor financial situation of students in Quebec, pointing out that the unemployment rate is at a record level this summer, and that many students will have difficulties to face in September, with increases in tuition, residence rates, and cafeteria prices. They also denounced the present loans and bursaries system, which is based on at least a minimum contribution from students, even if they were unable to find work the previous summer.

The delegates resolved to fight hard against the government policy of student and university self-financing, and made some plans for petitions, occupations and demonstrations to make people aware of their position.

The General Secretary of the National Union of Students (NUS) spoke about the struggles of students everywhere in Canada against differential fees, and said he looked forward to much closer collaboration with ANEQ in the future.

A number of documents on the subject of pedagogy were introduced to the Congress, discussing work overload, course evaluation and student representation on departmental councils.

The delegates appointed a study committee to look into these areas, and ANEQ plans to campaign for application of the solutions agreed upon by the committee.

The delegates also agreed on a series of measures to inform students on how they are the victims of various forms of repression, and how to fight against it. One plan is to prepare a tactical guide on the rights of students regarding police repression. Another is the organization of an information tour in the secondary school level, to inform these students of how they are repressed.

Unemployment on the rise

Ottawa (CUP) — Canada is heading into its third consecutive year of record unemployment, according to figures released by Statistics Canada July 11.

Based on a monthly report ending on June 17, the statistics show a 15.2 per cent unemployment rate for Canada's youth planning to return to school. For those not intending to return, the rate was 20.6 per cent.

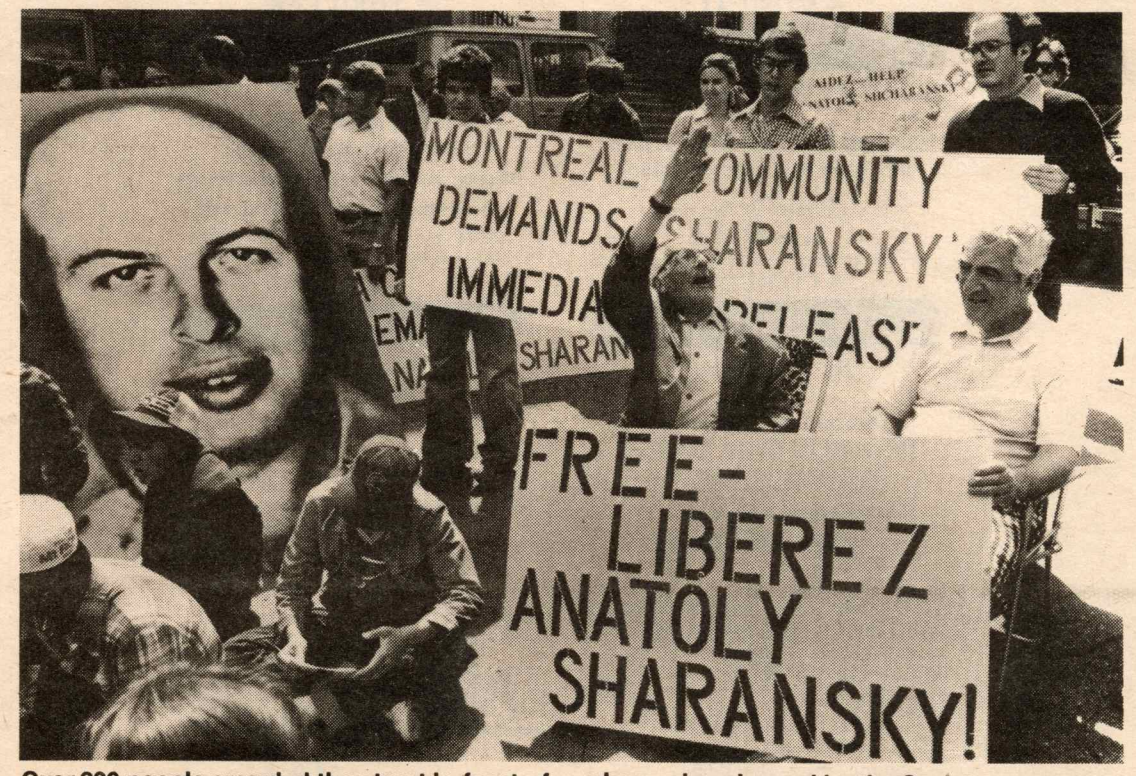
Last year the over-all unemployment rate for Canadian youth was 13.7 per cent.

The province of Quebec shows the highest rate of unemployment in the tabulated data available, with 22.7 per cent of the province's youth unemployed. Ontario follows with an 18.4 per cent rate; these figures represent 52,000 and 85,000 people in the two provinces who are out of work. The actual numbers may be augmented by the addition of some of the 631,000 students considered neither employed nor unemployed.

National Union of Students (NUS) president John Tuzyk said, "Today's release of Statistics Canada's unemployment figures exceed even our most pessimistic predictions.

"The situation means fewer and fewer students will be able to continue or begin an advance education."

Continuing increases in unemployment rates for students, he said, will be an issue on all Canadian campuses throughout the coming academic year.



Over 200 people crowded the street in front of the Russian Embassy Tuesday to protest the trial of Soviet dissident Anatoly Sharansky, charged by the Soviet government with spying for the CIA.

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Campus Centre cont'd from page 1.

few?"

Kruyt said that while he has learned many things through his Campus Centre work, the one important conclusion that he has come to is that students have the right to many things, but do not exercise it and this is how the problem developed through the Campus Centre Board of Directors. Management, and rightly so, have become very key and very influential in the life of students. They have taken up where students have left off."

The management Audit of the Campus Centre of October 18, 1976 done by University Auditor Claude Dellaire, predicted financial problems for the Campus Centre. Two years later we find them and are trying to do something about them. If students had worked harder and done their homework, a lot of problems would have been avoided."

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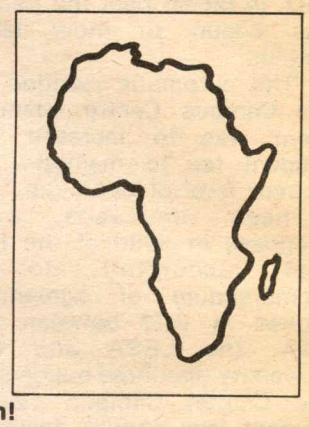

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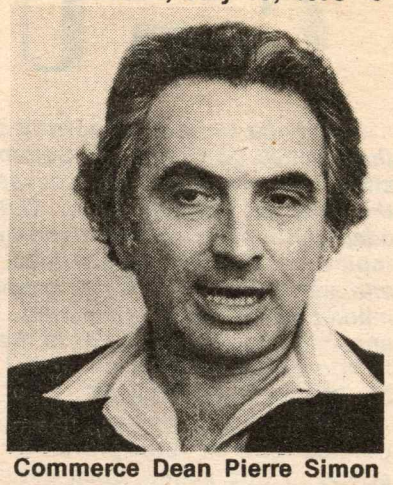
Commerce Faculty

Dean wants community aid



Commerce Dean Pierre Simon

By CLAIRE TALLARICO

If Pierre Simon has his way, Concordia's Commerce Faculty will have stronger links with the Montreal business community in the near future.

Simon, the university's new Dean of Commerce, wants to "implement a way of meeting the needs of the business community and the Faculty. It is premature to say exactly what this way will be. My overall idea is to create a Business Institute Research Centre in charge of establishing a platform of exchange both ways. How this will be done will be up to Faculty members and the Concordia administration."

Simon believes strongly that universities must gain support through community commitment, with a particular eye towards economic support from the business community.

"We have, in Québec, a certain mentality that I do not think is shared in many other places in North America; that it is up to the government to provide all the funds necessary for education, and while it is partly true, the government is incapable of providing funds for specific needs. I also believe personally that it is not only the government who is responsible for providing funds for the educational process, but also the clients (business) themselves — those who reap the benefits of the services which the university provides.

"I believe that in Québec, especially as an English speaking university, we will not be able to get more from the government than a per full-time student equivilant grant, therefore it is necessary for the English speaking community to participate financially and economically in the effort the university has to make in order to maintain the quality of their education, especially if we consider the possibility of an enrolment drop in the near future."

Concordia's commerce faculty is the largest in Canada, and with 3,907 students, is one of the largest in North America. Simon told **The Solstice** that "one of the major aspects for the survival of a community — any community — is their educational process — it must maintain and develop it. For a business faculty, if the business community believes that an English-speaking commerce faculty should continue having a major role in Montreal , they will have to participate to maintain that role."

While Simon would not say exactly how the business community can participate to maintain the role he did say that "the faculty, and the Dean will begin approaching major business heads of Montreal to discuss how this could be done."

Simon looks forward to student participation in decision making in the Commerce Faculty.

"We welcome student participation very much," he said, "but it is up to them to let us know how they will get involved. They, after all, are the people for whom we eventually make all this effort — to serve their needs much more than the needs of faculty members.

Simon views students and the business community as the two main clients of the Commerce faculty, and will do anything possible "to satisfy the needs of those two clients."

Simon thinks students who graduate with commerce degrees from Concordia and other universities do not face current unemployment problems.

"The chance of getting a job in today's economic time is much bigger for students who hold a degree in business than any other degree — as a possibility of employment we rate at the the same level as law schools, medical schools and engineering schools. The job possibilities are in prefessional schools where not only knowledge but also skills are developed."

Mature students have a home

By KEVIN PROKOSH

The mature students wandering aimlessly around the university for answers to their questions and problems will become a thing of the past when the Center for Mature Students opens on Concordia campuses.

Barbara Opala, the Director of the Center and former Coordinator of the Mature Student Programme, announces she is essentially ready for September to fulfill the mature students' need of "a sense of welcome and belonging."

These neglected students, Opala notes, are "anxious, lack confidence and wonder about their ability to cope." On top of this they need information after normal office hours (most attend during the evening) and repeatedly encounter locked offices.

With the center situated on the fifth floor of the Hall Building, mature students will have a "home base," offering an opportunity to drop in to attend special lectures, to exchange ideas with faculty members and/or to meet other students with whom they have much in common.

"We want to centralize a service dispersed all over the university," said Opala.

"There will also be a center on the Loyola campus. Bill Cozins, who is the associate director, will operate from Room 308 in the Administration Building.

"It was difficult to get space but with this centralized location the mature student will get a feel of the university faster," Opala continued.

"We can't expect a spectacular jump this year because of the political situation," she said, "but all the studies which have been conducted forecast a growth in the number of students between 21 and 55 returning to university."

Opala sees the attitude towards mature students changing slowly. In the past she feels these people were treated like "second class students."

Day Students Association

Concordia University
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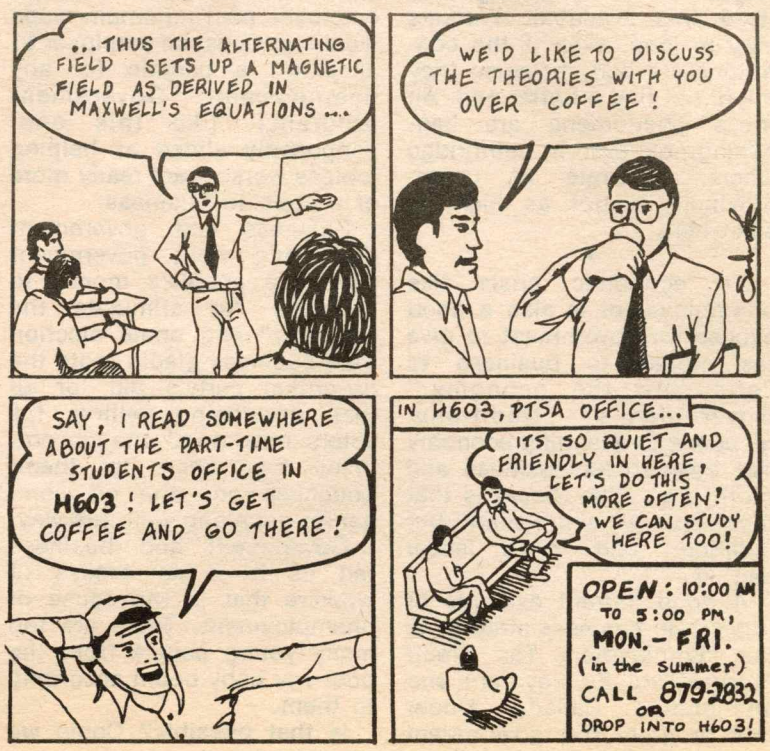
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Con U afraid to fight for autonomy

Concordia University recently submitted a brief in response to the Quebec government's ***Commission d'études sur les universités****. In it, the university discussed a number of topics relating to the role of universities in Quebec society and methods of adaptation to changing conditions in education. Among the topics are social responsibilities, continuing education, selection and admission of students, academic programs, the employment market and university financing. This comment is one of a series analysing Concordia's brief to the Commission. This week's topic is "Concordia's stand on social responsibilities."*

By PETER KIRKPATRICK

Concordia University, as was pointed out in the previous article in this series, sees the two underlying purposes of a university as being the preservation of learning as a value in itself and the fostering of independence of thought; the application of knowledge to specific services (careers both satisfying and useful to the individual student and to the society as a whole, as well as mission oriented research, research with a practical payoff) is seen as a third purpose.

The previous article also pointed out that although Concordia claims its chief purpose is knowledge for its own sake, in reality it acts in a manner such that one would assume that its primary purpose is not what it claims to be; that its primary purpose is in reality to crank out professionals and to grant degrees.

It was also pointed out that it is in this light that most people, students included, actually see a university. If most people see a university as a degree granting, professional prep school, why would Concordia make what surely it could see was a patently ridiculous claim?

Concordia's response must be seen in terms of its context. It is a response to the claims of the Commission d'étude sur les universités made in their Document de Consultation.

A university is an institution, according to the commission, an institution with a defined role — it transforms and shapes its own society in a very direct manner and indirectly has the same effect on other societies. A university, according to the commission, is an instrument of change.

The university also receives both its mandate and its funding from the society that it serves. The commission believes that this fact, when viewed within the ideological framework of direct democracy, shared and informed responsibility, and the public right to information, defines the social responsibilities of a university.

These responsibilities entail an obligation on the part of the university to the society it serves; namely to present reports, to render accounts, to explain, evaluate and justify its results in terms of previously defined objectives on the one hand, and its resources and means used, on the other.

In laymen's terms the Quebec government's views are simply that the public decides on what a university (an instrument of change) will be used for, and pays for it; therefore the university must be accountable to the public.

On the surface, the government's notion seems logical enough: the public owns the university and therefore the university is accountable to the public. But Concordia has chosen to differ with the government, and does so on a point that very many people might consider too idealistic, to say the least. Concordia disagrees...hesitantly.

The government defines a univeristy in terms of its effect upon society and Concordia, while not disagreeing openly, chooses to define a university in terms of its purpose. One definition, the government's, brings a university closer to the society that it serves, while the other, Concordia's, moves it further away. If Concordia disagrees with the government, why does it not do so openly? Concordia does not come right out and challenge the government with a good, solid refutation? Instead it chooses to refute by implication.

There is another question of perhaps greater importance:

Comment

what exactly does Concordia disagree with?

The government seems to be demanding more accountability to the public and Concordia seems to be hinting at less. If we set aside the most superficial and general of reasons, the idea that Concordia is an institution and it is in the nature of institutions to preserve whatever autonomy and independence they might have, if we deal instead with Concordia as a specific institution within present day Quebec, we find that Concordia's disagreement is more than just an attempt to hang onto its institutional independence. It is the personal response of a university to what it considers a legitimate danger. Concordia is afraid that not only itself, but all universities in the province, are in danger of becoming simple mouth-pieces for the ideas of the state. Ideological squawk-boxes with the transmitting unit hidden somewhere in Quebec City.

There is evidence of Concordia's disagreement with the government, its fears and its hesitancy in openly expressing itself throughout its response to the Commission. That Concordia disagrees with the government but disagrees with caution can be easily seen.

Concordia dismisses the government's main contention, that a university shapes and transforms its society, by not even mentioning it. It disagrees but does not strictly challenge.

Concordia defines a university in terms of purpose rather than by function as the government does. Again Concordia disagrees but does not directly challenge.

Concordia considers the second underlying purpose of a university to be fostering of independence of thought. It explains what it means by saying "those who teach or study should always be able to exercise their personal freedom of thought and expression. No individual or self-appointed group (a quiet dig at the Parti Quebecois?) should set themselves up as a spokesman for the institution."

And finally, "The university has to preserve the rights of all, whether on a particular issue they act as rebels or believers." If Concordia was not afraid of the erosion or the displacement of these rights, then why would they be specifically mentioned?

Yet there is still no direct challenge.

In discussing the relationship of the outside community to the university the brief states: "To treat the university as the agent or proving ground for a particular political philosophy will only weaken its ability to carry out real social responsibilities." Why use the term 'political philosophy' when the term 'social philosophy' or 'educational' or even 'economic philosophy' would have made the point just as well? Does it not imply a very specific fear?

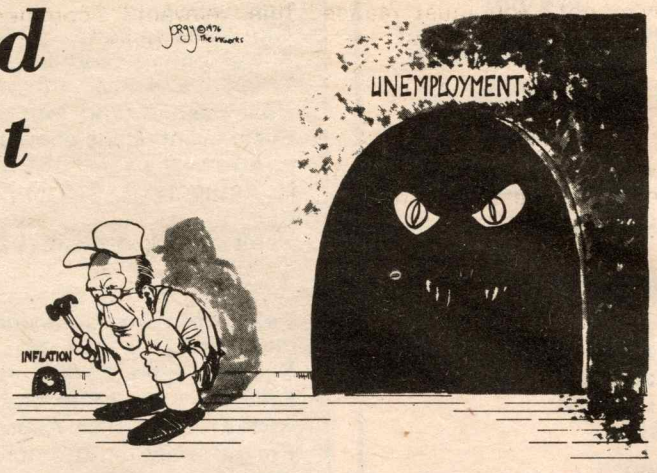
Again hesitancy.

Later on in the response the brief states: "Our plea to government, then, is for the autonomy of the university so that it can nurture its own pluralistic quality." Why plea for the respect of pluralism unless it is thought that respect is either being eroded or has been completely washed away?

The section of the response dealing with Concordia's concept of the social responsibilities of a university ends with the warning that "long term purposes" should never be 'sacrificed' to sudden perceptions," a general enough statement on the surface but perhaps also a gentle reminder to the Péquiste government of its own sudden rise to power. Perhaps it means to suggest that they too are"a sudden perception" on the part of the majority of Quebecers. Perhaps it is a warning to all Quebecers to remember their "long-term purposes."

That Concordia is afraid and hesitant in expressing its fear is readily apparent. What is not as obvious, however, is Concordia's reason for hesitancy. Surely if there exists real concern that the present government is attempting to stifle freedom of thought, freedom of expression, freedom of individuality; surely if the university believes these basic ideals to be in real danger, then it becomes Concordia's responsibility to warn us so that we may protect ourselves from this danger. Surely if Concordia believes we are in trouble, they should try to save us.

Unemployment: A boon for business and government



By KEITH WILEY
Reprinted from *The Meliorist*

Unemployment hurts the people but not the governments' allies and supporters: business and industry.

In many ways, in fact, unemployment is good for business. It increases profits. It brings down wages and forces people to take jobs they might not if something they liked was available. Workers stay in jobs, even if the conditions are bad, because they might not find a better one. All these phenomena are happening now even in Lethbridge where the rate of unemployment is not as high as elsewhere.

•

An economic crisis like unemployment is also a good excuse for government to give tax money to business to "stimulate the economy." Government's traditional response to a lagging economy has been to let business and profit grow. The theory is that the people will also benefit, but indirectly and to a lesser degree.

A good current example of this gift to business strategy is the "Employment Tax Credit Program" of Employment and Immigration Canada. Under this program the government pays an employer up to $2 an hour to hire someone. An employee paid minimum wage would only cost an employer $1 an hour, a bargain for any businessman. Government programs, like this one, supposedly aimed at helping jobless workers are really more of a boon to business.

Business and government get along well; government gives the people's money to business "to stimulate the economy" and come election time business gladly foots the governing party's bill for all that advertising telling the voters how good the government has been to them. Lougheed and the oil companies get along well this way.

Government and business tell us it is an excess of workers that is the cause of unemployment. There are too many young people from the post-war baby boom according to them.

Is that possible? Could we have too much of our most important resource: people? Obviously not.

Government and business are not up to organizing our human resources to our common good. There is not enough room to make a profit. Capitalist business can not expand rapidly enough to profit from the increased number of workers. After having the Vietnam war, a moon shot, new cars each year, feminine deodorant spray and selling everyone something they do not need, business is out of ideas for expanding its markets. Without expansion capitalist business is in a slump and can do nothing about the unemployment situation.

There are almost a million Canadians who NEED jobs. The government reacts by giving presents to business. We have to find more effective and fairer ways of spending the people's money.

The Solstice is published every Thursday from June 22 to Aug. 3 during 1978 by the Sir George Day Students Association, the Sir George Part Time Students Office and the Loyola Students Association of Concordia University. Content is independant of the DSA, the LSA, the P.T.S.O. and the university. Submissions are welcome and become the property of **The Solstice**, which reserves the right to edit or reject any submission. Editorial policy is set by the staff of **The Solstice**. Typesetting is by Compuset Corp. (1977) Ltd., 737-6535.

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Concordia SOLSTICE
Concordia University Montreal, Quebec June 22, 1978 Volume 1 No. 1

Thursday, July 13, 1978
Volume 1, Number 4

Knowledge and the Art of Termpaper Maintenance

By Dales
Reprinted from The Sheaf

It's the middle of the term, you have one more essay to do, and you haven't done as well on the others as you thought you might. What happens now? It's important, at this stage, to realize that an 'A' or 'C' paper does not necessarily indicate an 'A' or 'C' mind. Nor does it mean that your particular professor is near-sighted, senile, or madly infatuated with you and simply disguising the disgusting fact.

You must go over your other papers. If you feel that you haven't been writing to the best of your ability; your ideas are stale; your research slip-shod: read no further. There is nothing in this article that can be of the least interest to you. If however, the reverse is true, and you still have been unable to get a decent mark, the problem could be (and too often continues to be) a matter of organization and presentation. In short, the mechanics of essay writing.

When I was young and foolish, I thought that an excellent writing style and a first class mind were enough to see me through essays. Now I am old and foolish, and I have learned the hard way that one must toe a technical writing line which no one — up to now — seems willing to point out. Guard this list of DON'TS closely: though they may not raise your grade, they are guaranteed not to lower it.

DON'T make any spelling errors. A misspelt word is the most obvious excuse for a professor to bring out a red pen and look as though s/he is earning money. This is all very well in itself, but unfortunately they seem to feel it is easier to use the pen than re-cap it, and one receives caustic comments where usually they would have been too lazy to criticize. Also, wretched spelling gives them an opportunity to feel superior. They're not, and one shouldn't encourage their petty illusions. (This will become obvious the first time you check someone else's work for mistakes. It's always easier to correct than to create.)

DON'T use cliches. After checking for spelling errors, the unimaginative prof instinctively thrashes around for a cliche to scrawl 'Cliche' across, whether it is appropriate or not.

DON'T let your opening sentence drag on longer than twenty-two words. Relax. You have a whole essay to develop your ideas, take your time. Your first sentence sets the tone as well as introduces your topic. If you reach the end of it and the thought 'So What?' magically appears in your mind, it's time to rewrite. The point of the sentence is to get to the point as quickly and clearly as possible. If you can't make it interesting, make it brief. If you can't make it brief, rewrite it until you can. Here are two examples of opening sentences:

i) If a criterion for successful story-telling is one of expressing a diverse array of entertaining, amusing, and amazing stories, then X must fall into the ranks of the successful story-tellers.

ii) There are two things which make X a successful storyteller: Text and Context.

Same topic. Different mark. DON'T write about something you don't enjoy. If the topic sets you yawning, ask for another. A bored essay writer produces a boring essay. And don't think you can disguise your disinterest. Anything you won't believe, your reader won't. Don't write about the "heroic tendencies" of a character you think is a twerp — your essay will trip you up.

The opening sentence 'i' is an excellent example. It fails, not only because it is long, but because you can feel the writer is insincere. He doesn't really think X's story-telling is anything at all — let alone 'entertaining, amusing, and amazing' — and his essay shows it. The confirmation came in the latter part of this particular essay, where he cited some of X's most unsatisfactory tales to back up his opening statement of X's 'success as a story-teller.'

DON'T throw in words just for effect. I know one often has the mistaken idea that the longer the word, the more intelligent one must be; but the value of a word lies, not in its length, but in its meaning. If you have had to look up a word in a dictionary to throw in for 'show,' chances are your professor will have to look it up too. And Lord help you if, after looking it up, s/he discovers you have used it incorrectly. Prose should be clear and crisp — no superfluous words, no labored phrases.

People who use 'heavy dentition' when they mean 'teeth' are only fooling themselves. Use the words which come naturally. Look for the right word, not the longest.

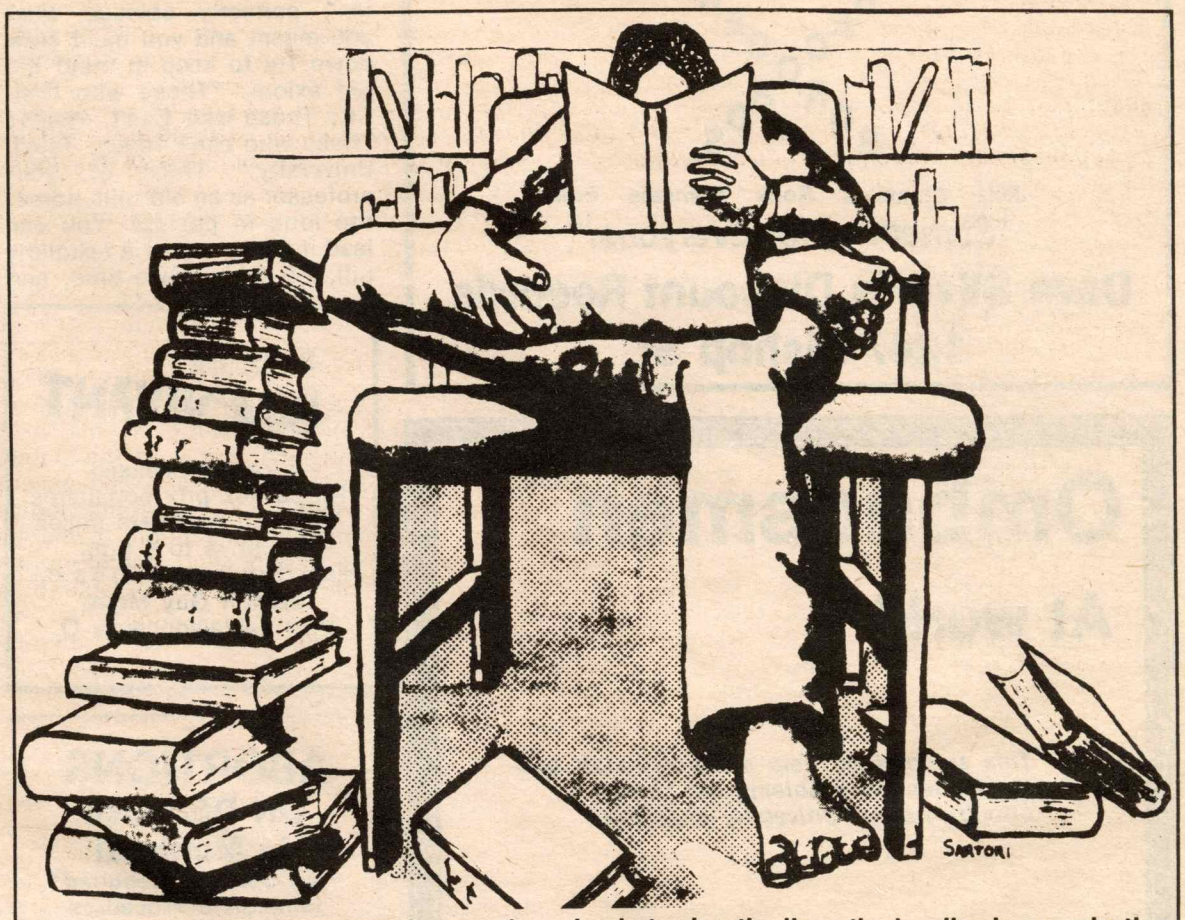
DON'T use weasel words. Take a stand, and stick to it. "X is quite close to almost being boring," just won't do. Weasel words slip away from the reader and make it hard to pin their author down.

"It was sort of a flop" infuriates as much as "He was kind of a hero;" "This is a particularly fine example;" "a relatively minor matter." Don't be shy. These professors are teaching their favorites to you: they want to hear them praised, or a damned good reason why they're not. You must realise the effect theses phrases have, and decide what you mean by them. When you find yourself hedging "sort of a flop," develop the idea: How? Why? In what way? If you can't answer these questions, drop the sentence. Go through your essay firmly with your own red pen, and boldly stroke out any mention of "kind of," "sort of," "in fact," "at any rate," plus any apologies you make — "now I don't claim to be an expert but,..."

DON'T write paragraphs which are shorter than ten typed lines. Not only does this length give you time to develop the main idea of the paragraph, it also gives balance and authority to your paper. Even before one reads your essay it looks as though you have something important to say. Disciplining yourself to write to a certain length slows your pace and forces you to explain all your steps.

If your paragraphs are running around five lines long, and you're getting too many "is this relevant?" comments in

Continued on page 6



Writing term papers means much more than simply towing the line; the key lies in organization and presentation.

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Termpapers cont'd from p. 5

places where it's perfectly obvious what you meant — it isn't perfectly obvious what you meant and you must slow down.Try to keep in mind the old axiom: "Those who Can, Do; Those who Can't, Teach; Those who can't Teach, Teach University." Think of your professor as an old milk horse, too long in pasture. You can lead it to the top of a scholarly hill, but it will take time, and you mustn't make the poor thing trot too fast.

DON'T be afraid to ask advice of your professor. Most are quite willing to go over a paper with you and discuss it. Though it is better to be able to go over a first draft with them; you should also consider rewriting your last essay. They rarely give you a second mark, but they do show you where your faults lie.You learn enough from reworking the last essay to raise your grade on the next one. Don't be intimidated by the spartan atmosphere of Arts Tower offices; if the professor bites, you can always sue. It is an old myth that teachers wield vast amounts of power over students. Don't believe it. This theory only finds favour, and is only repeated by, other university professors. A clear case of the pot calling the kettle gold.

Finally, DON'T be lazy. Give yourself enough time to do the essay, and space a few days so that you have time to go over the paper for typographical errors. If you're writing a paper, schedule it: give yourself a day for research, a day to think it over, a day to write the essay, a day away from it, and then an evening of revision. Work with a good dictionary within reach, and have a guide to basic grammar handy — than/then, less/fewer, who which always seem to lie/lay in wait for the unwary essayist.

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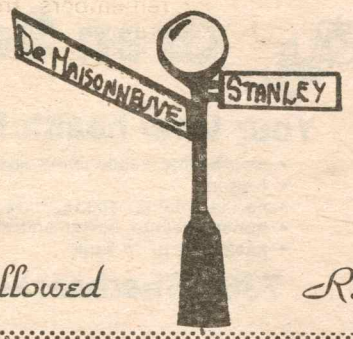

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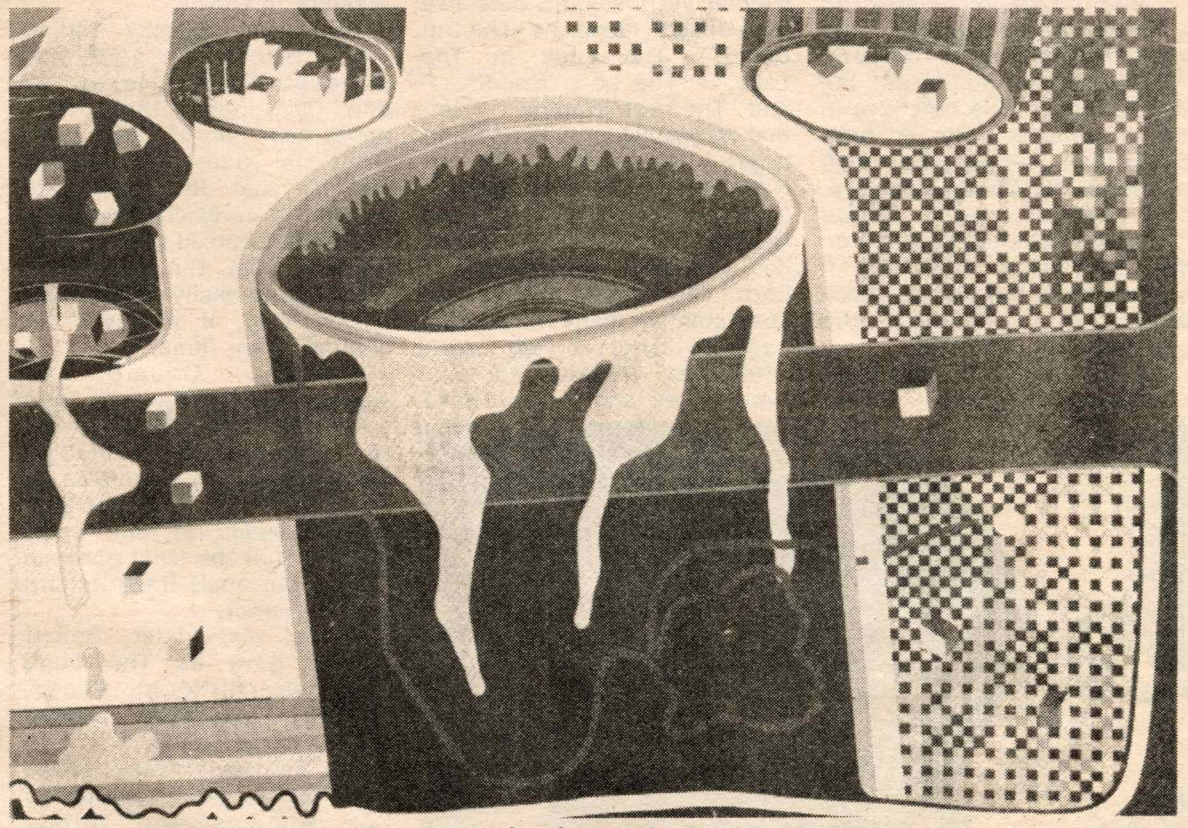
Entertainments

A group of six at the Bronfman

By ERAN BRANDWEIN

"Six Artists of Quebec City," on exhibit from now until August 27th in Gallery A of the Saidye Bronfman Center, in cooperation with "L'Anse aux barques" Gallery of the Quebec Museum.



"Elogasico" by Marie Caron: The eye wanders in search of meaning amidst a clutter of symbols and styles.

Your eyes wander in search of meaning amidst a clutter of symbols and styles. As a group, the works of this exhibit seem to have very little in common thematically or stylistically, while the physical layout of the gallery serves only to enhance the chaotic atmosphere.

As individuals, only two of the artists merit special note. Though different in almost every imaginable way (leitmotifs, artistic modes, rhythmic flows and emotional intensity), they both touch upon the human condition and achieve universality through very personal styles.

Nicole Malenfant displays her virtuosity by a rhythmic use of lines analogous to chamber music in its simplicity and restraint. Indeed, this notion is echoed in one of her prints, "Concerto pour piano et violin," where image, texture and flow provide three variations on a single theme. In "Fenêtre végétarienne," subtle variations are used to convey the idea of progression with remarkable clarity and ease, while "Coryphée" goes one step beyond, by introducing metamorphosis as a creative act.

With the progressive metamorphosis of a hen into an egg, and its further reduction to a mathematical graph, "Du Coq à l'oeuf" represents a high point in the development of Malenfant's personal style, while embodying that most universal of themes: the origins of life. By exploring the limits of an artistic medium, the artist has given birth to a new world, full of mysteries of its own creation.

Carmen Coulombe's craft, on the other hand, is of lyrical nature, as her freestyle ink drawings suck out their powerful imagery from mythological roots. Gods cradle a man-shaped idol, while below, apes don gas masks and bird-like creatures gawk in a work entitled "La Conscience de l'empoisonnement." Even the composition reminds one of an ancient hieroglyphic art. "L'Angoisse" I & II announce the arrival of a brave new age where man, moon and machine melt into one, while woman's womb embraces birth and death, earth and sky; and from the egg of ancient civilization, a wing-bearing child is hatched. The egg, symbol of life, now brings forth monsters, bred within the artist's mind.

It is a shame that more serious and inspired artists could not be found to complement Malenfant and Coulombe as "representatives of the new Quebec generation."

One can only hope that the next time such an exhibition is prepared, it will be done with more foresight, clarity and imagination.

The Hollywood 50's revival

By CATHY SMITH

Nostalgia. As long as there are memories there will be nostalgia. It's so nice to look back at an age and remember the good things about it. Of course, there is the tendancy to romanticize things but nobody is going to try to prove you're inaccurate. Everyone wants to remember the good times.

Hollywood, always ready to cash in on what's popular, is seeing dollar signs. There's always some "golden age" that we are urged to relive. One particular era that has been raked over the media coals is the fifties. If you're sure of the impact, ask any ten-year-old who Chuck Berry is.

The fuel for this phenomenon is, naturally enough, television. The success of the Fonz et al. on "Happy Days" and its spin-off "Laverne and Shirley" attests to this. Although the idea for the shows originally came from a film, American Graffitti, television is the one place where it can and does have an almost unlimited audience reach. Well, the attraction has rebounded and the fifties revival schtick has returned to its home base: **Grease** has hit the screens.

Still thriving on the Broadway stage, **Grease** is now the last word in fifties films. Fans are reacting to it the way they never did to **American Graffiti** or last winter's box office flop, **American Hot Wax**. To more than a few screaming teenyboppers, "**Grease** is the word."

Much of **Grease**'s success lies behind one of the hottest names in film today: John Travolta. His debut performance in **Saturday Night Fever** captured the hearts of the disco set and attracted more than a little attention among film types. Both of Travolta's films are currently playing in Montreal.

"The only good thing about the good old days is that they went"

Grease's film explosion is not hard to understand. Although the stage version is more satisfying, Travolta and co-star Olivia Newton-John bring a vibrant energy to this slick musical treat.

Since film has wider distribution possibilities than theatre, everyone can potentially see it. And the film people know it. The pre-film publicity was so intense that **Grease** opened in the Montreal area to seven packed houses. AM radio stations hype the songs constantly, record sales are soaring. The audiences have been enchanted by a crowd of boisterous, ill-mannered kids and some suggestive song lyrics.

Is that it? Do people want to glorify the very things they might have shunned 20 years ago? Can the studious and abused Eugene of yesterday laugh at the very gang that made his life a misery not so long ago?

It all returns to one thing: nostalgia. As parents sit through this film with their kids today, they can laugh at what they were. Any harshness one remembers from this era is quickly squelched by the pure fun of it all. Essentially, **Grease** pokes fun at itself. The "Beauty School Drop Out" sequence, complete with Frankie Avalon and fluffy clouds, is a hilarious illustration of this. Danny Zuko's athletic failures can make anyone who ever felt frustrated by sports reflect and laugh.

Grease is precisely the kind of film that makes it.

Film promoters very seldom miss when they aim their appeals at the younger set. Kids who can't remember The Beatles are charmed by **Grease**. And obviously they are the ones who are less likely to see the flaws in it.

Grease is simply a slick, hollow film with little to offer other than 90 minutes of toe-tapping, chuckles and Travolta. To some, that's enough. To others, that's everything. In fact, some have touted Travolta as the new Brando; perhaps they saw depth that this reviewer missed.

Elsewhere, **Grease** holds some very good surprises. Eve Arden as the principal and Sid Caesar as the football coach give worthwhile cameos. Stockard Channing as street-wise Betty Rizzo does the job very well and the role should help her career. Unfortunately, Newton-John's performance hardly bears comment; suffice to say that her voice outshines her acting ability and that you'd wish she'd stick to singing.

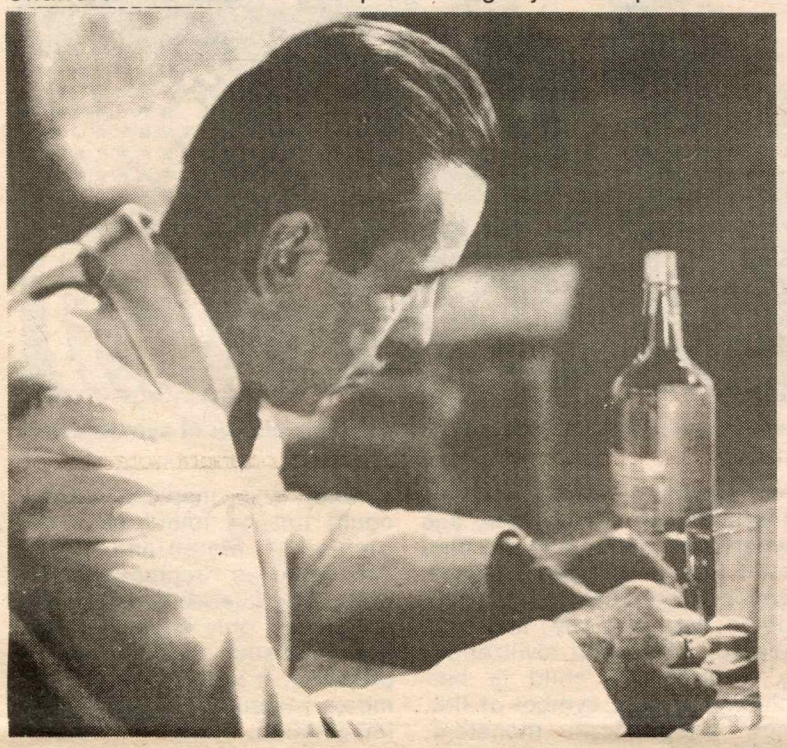
All in all, **Grease**'s magic only lasts as long as you're in the theatre but it is great summer fun and, despite the flaws, it is worth seeing, if only for nostalgia's sake.

A "cheap" lead balloon falls flat

By RENE BALCER

Since the 30s, there has been a mythological figure who keeps reappearing in film after film, in various disguises: the tough but amiable detective in the trenchcoat. He is back again and is subjected to much abuse in **The Cheap Detective**, the newest Neil Simon "comedy." But before going on with this cheap little film, it would be worthwhile to go back a bit and examine the genealogy of the myth.

Back in the 30's, Raymond Chandler created Philip Marlowe, the tough, slightly cynical yet idealistic detective hero of such novels as "The Big Sleep," "The Lady In The Lake," "The Long Goodbye," and "The High Window." Film-makers readily took this hero to heart, injected a bit of Hemingway, some of Dashiel Hammett's Sam Spade, gave the part to Humphrey Bogart, and a mythological figure was born. He became the central character of many films that had nothing to do with detectives; Bogart, Marlowe, Hemingway and Spade fused into one hero whose myth persists to today.



As time goes by, the Myth persists, much abused but never quite obsolete: the tune will still sound true years from now. (Bogart in CASABLANCA)

Raymond Chandler retired Philip Marlowe in 1958, the same year that "Casino Royale" and 007 made their first appearance and a year after Bogart's death. Chandler realized that his hero was becoming an anachronism in a world that seemed to have little place for him. But the legend didn't die as easily as that and, occasionally, it reappears in contemporary films.

Jean-Luc Godard, in **Alphaville**, reasserted the observation that Bogart made to Ingrid Bergman in **Casablanca:** "The troubles of two people don't amount to a hill of beans in this crazy world"; that the least one can do is keep one's integrity and honesty intact.

A few years later, Robert Altman gave us **The Long Goodbye**. Although spoofing the archtypal private eye's life brilliantly, the film has a trenchant, tragic edge: Marlowe was transposed to 70s Los Angeles and totally overwhelmed by what he found. The man in control lost that control; everyone, the cops, the hoods, even his cat, all knew more than he. Eventually, Marlowe himself was corrupted. The myth was buried, again.

It re-emerged in Woody Allen's **Play It Again, Sam**. Here, it is the sexual aspect of the myth that is brought up-to-date; a young man finds it impossible to live up to the myth, his life is a romantic

The Myth was irresistable to both men and women: an image of toughness and class; an American original. (Bogart and Bacall in THE BIG SLEEP)

waste-land. But he eventually learns the lessons from Casablanca: Loyalty to friends, doing what is right no matter what the personal cost, and being true to yourself. In the process, Allen runs amuck through the clichés of the macho image. But the character finds that he can now live without the myth. Another burial.

All of these films, while being parodies, have deeper currents running through them. This is not the case of **The Cheap Detective**: to paraphrase one of its promotional blurbs, the scriptwriter and the director use every cheap trick in the book. Superficially, it is a parody of **The Maltese Falcon**, **Casablanca**, and **The Big Sleep** (which is what **The Cheap Detective** deserves). And superficiality is all we get.

After brilliant credits (written on garbage cans, sidewalks and trenchcoats) and a very funny ten minutes, **The Cheap Detective** becomes **The Cheap Parody**, losing itself in a quagmire of directionless acting, meaningless dialogue and facile guffaws. And this from someone who's supposed to be the best comic writer in Hollywood.

What it comes down to is that it is a film executed (in the bloody sense) by lazy individuals who opted for collegiate comedy writing (minus the enthusiasm) and directing which exhibits a total lack of pacing and timing. A semblance of buildups repeatedly leads to flat punchlines delivered without care by weary actors, all of it photgraphed in the most confusing manner possible..

The unfortunate thing about **The Cheap Detective** is that its mediocrity as a comedy or even as a parody is not exceptional. Of the recent comedies-cum-parodies, there have been a couple that have contained brilliant passages but, on the whole, the crop has produced slim pickings as far as excellence and durability are concerned.

Perhaps the problem is that parodies that are played strictly for laughs are doomed to failure. By definition, to parody is to treat a serious subject in a nonsensical manner. This narrow line is not ground enough to foster good comedy nor good films. Of the other spoofs-on-the-detective-genre mentioned earlier, all have human depth, and a larger comment to make. Some might bristle at the suggestion that there might be more to being funny than just being funny, but from the Greeks onwards, it has been demonstrated that all good comedy is based on tragedy; in fact, both tragedy and comedy deal with the same premises, the same themes, the difference being, of course, in the treatment. It is this understanding of comedy's tragic nature that forms the basis of Chaplin's and Buster Keaton's success.

But **The Cheap Detective** has none of this going for it. It isn't even a good parody. And what makes the film all the more galling is that it started off well, and it had a goldmine of material to draw on. The Hemingway hero, the Philip Marlowe prototype is an open target but one has to have damn good reasons for taking aim at it. **The Cheap Detective** is a cheap shot at something far beyond its own narrow scope. Moreover, it missed the target by a country mile.

PICK OF THE FLICKS

By RENE BALCER

Friday, July 14

SWEPT AWAY...(9:45, Cinema V, 5560 Sherbrooke W., $1.75)

Over-rated though she may be, Lina Wertmuller still poses interesting questions. Unfortunately, she stops short of answering them. **Swept Away...**is a mixed-bag of queries, *"Is Marx a better aphrodisiac than Smith?"* A bitchy socialite is teamed up by fate and bad weather with a piggish boat-hand on a deserted island. After the mandatory worker's revolt and subsequent rape, the socialite begins to appreciate the boat-hand. But the feeling becomes less and less mutual as the boat-hand tires of the privileges of the ruling class and yearns for some of proletarian comfort in the person of his wife, with whom he is re-united in the end. Lots of uprisings are included in this flawed manifesto for who knows what.

Saturday, July 15

LA GRANDE ILLUSION (9:00, SGW, Hall Building, $1.00)

This great classic by Jean Renoir, set during the first World War, had books written about it, and still, as we evolve individually or collectively, **La Grande Illusion** will continue to speak new truths and ask new questions. There is enough in this film to satisfy every taste, every heart and every intellect. It is through Renoir's moving window on the world that are revealed subtly and movingly the passions of war, brotherhood, courage, and the fragility of life. A profound work with a superb cast, you must beg, borrow, or steal, but see **La Grande Illusion**.

Sunday, July 16

HIROSHIMA, MON AMOUR (7:00, SGW, Hall Building, $1.00)

La trompe-mémoire from Alain Resnais. A French woman, on a visit to Hiroshima, falls in love with a Japanese man. This sparks memories of another affair she had during the war with a German soldier. Against the background of commemorative services for the dropping of the first A-bomb, the two affairs blend into each other; earth blends into skin textures; past, present and future become one. Sounds confusing? Well, it is, but only until one gives in to Resnais' flow of time and stops trying to understand what is going on.

Tuesday, July 18

ON THE WATERFRONT (7:15, Seville, 2155 St-Catherine W., $1.99)

The Unions, the Mafia, and the Church join forces to give Saint-Marlo-Of-The-Docks a hard time. This no-holds-barred social drama is no less shattering. Marlon Brando is his usual inarticulate, noble and touching self, in other words, he gives an engrossing performance. Shot on location on the wharves of Hoboken, this film is as watertight and mean as a tugboat.

Wednesday, July 19

SEVEN SAMURAI (9:15, Cinema V, 5560 Sherbrooke W., $1.75)

A lush, savage tale set in 16th century Japan; a bandit-ridden farming village hires seven samurai to defend itself. Winner of an Oscar in 1955, the film takes its cue from the American Western and transforms that genre's puritanism into oriental angst. Director Kurosawa meticulously builds images of such strength and richness that our eyes are riveted to the screen, yet it is a strength also based on simplicity of composition à la John Ford. A beautiful and enthralling experience.